/35 cont./

342 [596] The extent of the Kayová house of traditional type is limited only as to breadth, which depends on the length of the poles driven into the ground; the building may be longer or shorter, varying according to the number of elementary families that make up the great-family. It would be easy to enlarge it, making an extension /Port. puxado/; but it has not been made known to me that such has been done.

178 433 464 594 [177] The type of the great-house is not adequate for the new conditions of life of the Kayová. The elementary family is becoming more and more the fundamental unit of production and consumption. The economy, failing to be self-sufficient, obliges the men to leave the village and to /36/ work in the yerbales in order to earn the money needed to obtain the many things that are considered indispensable and that only civilization can give them. Because each adult man earns his money separately according to the services he has done for the patron, the primitive group-method of production is broken up.

342 • 345 The great houses are becoming so rare among the Kayová that in the different villages I have visited I found only three: the one belonging to Paí Chiquinho in the village of Panambi; the one belonging to Isidro in Dourados; and one in Taquapiri or Cêrro Perô. The first one and the one in Taquapiri were used as dwellings and as a house for celebrations, whereas the one belonging to Isidro, less than the one belonging to Paí Chiquinho, was used only for the chicha celebrations that Paí Vitaliano, Isidro's father, organized in it. But I have also seen chicha celebrations in houses of modern construction, although more spacious ones than the common dwellings. The great house for dances that belonged to Paí José Bourbon Catalan in Amambai, where there was a special room as the chamber of the doctor-sorcerer and his wife, was very carefully built, but it, too, did not follow the original pattern.

[123] [552] The paí has a special affection for the house of celebrations and he is happy when the visitor refers to it in terms of praise. Paí José, who regarded me as one of the most educated representatives of the civilized world, honored me with a request to choose a name for his

2: Schaden--38 E-4,5 (1946-1954) 1962 SM4 Guarani SM4

/36 cont./

342 house, built a short time before. I suggested the name arandú-
345 roga (house of knowledge) in honor of its owner, an Indian both
[123] extraordinarily wise and versed in the religious doctrines of the
[552] tribe. Paí Chiquinho, too, was proud of his house, which in fact was a building of rare beauty.

342 Aside from insignificant details, the majority of the houses
[184] (óga, óy) of the present-day Mbüá and Ñandéva are identical to those of the neighboring rural populations: quarters with roofs having two slopes, a few square meters, and reduced in height; those of the Mbüá a little lower than those of the Ñandéva. As an exception there were some open dwellings in Jacareí: only one wall and a roof with three slopes. Almost everything is tied with cipo, more rarely with embira; there are houses built without utilizing a nail. The larger ones, among the Ñandéva, are divided or semidivided into two or more rooms. Many even have door and
[192] window. The walls (korá), made of pickets /Port. pau a pique/,
[824] of poles or of split bamboo, are rarely /37/ covered with clay (thus
[317] they breed many insects /Port. baratas/) and ordinarily have a partial lining of leaves of djedjý guaricanga, pindó (palm), or
[192] djapé (sapé). For the covering (djoá), which rests on small beams
[824] made of palm trunks or other plants, they also use djedjý, pindó, and djapé. Among the Ñandéva the coverings of djedjý are made with folded leaves; on the coast they are tied in the caboclo
[184] manner. The use of special wooden needles to sew the covering
[413] of the dwellings was formerly common to the three subgroups of the tribe.

178 In the sectors of material culture, the ones most permeated
179 by the infiltration of foreign elements, the acceptance of objects
439 of industrial origin takes place parallelly with the loss of traditional techniques. As iron pots are imported, the art of ceramics disappears, the buying of manufactured cloth ruins spinning and weaving techniques, matches lead to the abandonment of the traditional fire-making apparatus. And so forth. Some barriers that on occasion intermittently oppose these transformations are the impossibility of obtaining imported merchandise, sporadic anti-acculturative manifestations of religious motivation, and, finally, the use of certain native techniques to serve the need of the Guaraní to find a place in the regional economy in which they have begun to interact.